

Some possibly useful references:

Online version of Susan Sontag's famous essay on Camp  
<http://pages.zoom.co.uk/leveridge/sontag.html>

Outstanding anthology showing the development of Camp as a critical concept:  
Fabio Cleo, ed., *Camp: Queer Aesthetics and the Performing Subject: A Reader* (Ann Arbor: U of Michigan Press, 1999)

Jonathan Rosenbaum online review of *Scotch Tape and Flaming Creatures*  
<http://www.chireader.com/movies/archives/1998/0298/02208.html>

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### Beat notes

Blaine Allan, "The Making [and Unmaking] of 'Pull My Daisy'," *Film History*, 2:3 (1988). An outstanding piece of historical research into the production process. Based on Allan's NU dissertation on the Beats and US experimental film.

Jack Sargeant, *The Naked Lens: an illustrated history of beat cinema* (London, Creation books, 1997) Articles and interviews on Pull My daisy, Cassavetes' *Shadows*, *The Flower Thief*, Harry Smith, Jack Smith, and William S. Burroughs's connection with experimental cinema.

David Sterritt, *Mad to be Saved: The Beats, the '50s, and Film* (Carbondale, southern Illinois U. Press, 1998). Discusses cultural context as well as creative work; includes discussion of *The Connection*.

David Sterritt, *Screening the Beats: Media Culture and the Beat Sensibility* (Carbondale: Southern Illinois U Press, 2004). Follow up to the earlier book,

Brenda Knight, *Women of the Beat Generation: The Writers, Artists and Muses at the Heart of a Revolution* (Berkeley: Conari Press, 1996). American Book Award winning overview and analysis.